HANDEL
NOVELLO'S ORIGINAL OCTAVO EDITION.
C. H. H. PARRY.
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BACH
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PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

JOB

AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

C. H. H. PARRY.

Price Two Shillings and Sixpence.
Full Score and Orchestral Parts may be had on hire.

THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and *Job*, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unfailing picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1894.

KING SAUL

AN ORATORIO

BY

C. HUBERT H. PARRY.

Vocal Score, 8vo, Paper Cover, price 5s.; Paper boards, 6s.; Cloth, gilt, 7s. 6d.
Full Score and Orchestral Parts on hire; Vocal Parts, 1s. 6d. each.

THE TIMES.

. . . Not a page in the work but is worthy of the only composer who could possibly have written it; and whether we have regard to the grandeur and dramatic force of the conception, the masterly treatment of vocal and instrumental portions, or the actual melodic invention, we must assign "King Saul" a place beside the two works just referred to. . . . We have nothing but admiration to bestow on the new Oratorio. . . . The success of the new work is indubitable.

DAILY TELEGRAPH.

More than ever does it now seem to me proved that Dr. Parry has learned the secret and grasped not a little of the power with which the great masters of oratorio wrought their wonders. . . . The work grows in strength and all fine musical qualities as it proceeds, which statement means that the more intense the drama the higher the composer has risen. . . . We are sometimes reminded of Handel, notably by frequent orchestral interludes full of lively figuration, sometimes of Mendelssohn, above all at points requiring powerful and succinct choral effects. Of this I should be the last to complain. It is good to have a contemporary willing to link on to his great predecessors and continue the chain unbroken. But Dr. Parry is at his best where the tragedy deepens and the dramatic action intensifies. . . . Thus does the composer rise to the height of his argument and show himself greatest when most is demanded. . . . In "King Saul" we have a noble addition to English oratorio, concerning which we shall not be afraid to speak with our enemies in the gate.

STANDARD.

Certainly in structural outline, both as regards the libretto and the music, the work is his most ambitious and imposing effort, and he is most successful in those episodes specially calling for loftiness of treatment. In this direction Dr. Parry shows his strength, and earns his title to be considered one of the greatest of living oratorio composers of this or any other musical nation. . . . The reception of the work was never for an instant in doubt; indeed, the rule forbidding applause at the morning performances was speedily broken through, and at the conclusion rounds of cheers testified to the delight of the audience.

DAILY NEWS.

The work is so dramatic, so thoroughly imbued with manliness and dignity, the choral writing is so splendidly effective, and the orchestration so well in keeping with the spirit of the whole, that it will, beyond doubt, at once pass into the repertory of those choral societies which possess the means to undertake it.

MORNING POST.

Strength, vigour, masterly workmanship, characteristics intimately associated with Dr. Parry's style, are imprinted upon every page of this fine score, which bears the stamp of sincerity and lofty purpose. Besides these, a greater feeling for melody of what might be termed a luscious kind and a less formal mode of expression are apparent. The strong dramatic power noticeable throughout also deserves mention. . . . In his solos he is profoundly emotional and dramatic, and the listener is carried away by the irresistible power of the music. . . . There are portions of his work in which Dr. Parry has reached the highest standard of excellence, and the superabundance of choral matter may indeed not prove detrimental to the Oratorio in the opinion of many.

DAILY CHRONICLE.

It is seldom that anything is gained by keeping back good news, so let it at once be stated that Dr. Parry's latest work must be classed among his finest efforts, and is therefore a most valuable addition to native art. . . . The choral numbers and the instrumentation show Dr. Parry at his very best. There are pages in the score that the greatest of the masters held in the highest honour by successive generations of thoughtful musicians might have written, whilst throughout the work allotted to the chorus and orchestra there is a vigour, breadth, and fulness—combined with richness of colouring—that appeared lost to the sacred branch of British musical art prior to the advent of Dr. Parry. . . . The healthy musicianship and inherent strength of the Oratorio make it a work of which the nation has cause to be proud.

DAILY GRAPHIC.

As for the music to which Dr. Parry has set this great and moving drama, we may say at once that it has not falsified the high expectations excited by the noble series of choral works which we already owe to his pen. . . . The martial numbers in the first act, and the chorus of triumph over *David's* exploit in the second, are instinct with the very breath of victory. Not less striking, however, are those concerted numbers which reflect less tumultuous emotions. Such are the lovely female chorus for the maidens at the well, the exquisitely tender farewell to *David* on his flight from the jealous wrath of *Saul*, and the noble lament which brings the work to a conclusion.

THE GUARDIAN.

What a wealth of rare and noble qualities, unattainable by the most conscientious student, are to be found in the new oratorio! It is exceedingly dramatic, as becomes so moving a history; it excels in truth and variety of musical characterisation; it has strength that never degenerates into violence, and tenderness that is void of sentimentality; it has a rich vein of broad and noble melody, and a splendid mastery of all the possibilities of choral expression.

THE ATHENÆUM.

No more ambitious or elevated work by an English composer has ever been presented at a provincial festival. This is high praise, but no reverse argument could be easily sustained.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED WITH GREAT SUCCESS AT THE NORWICH FESTIVAL.

L'ALLEGRO ED IL PENSIEROSO

MILTON'S POEM

SET TO MUSIC FOR

SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

VOCAL SCORE, 8VO, PAPER COVER, TWO SHILLINGS AND SIXPENCE.
Full Score and Orchestral Parts may be had on application to the Publishers.

THE TIMES.

That the new Cantata is a work of the highest genius, worthy in all respects to rank with the best work of the composer, will hardly be contested.

DAILY TELEGRAPH.

Dr. Parry is developing a partiality for following in the steps of Handel as regards choice of subject and words. Who has a better title so to do? For the Oxford "Choragus" is, in some sort, our living Handel, resembling his great predecessor in strength and directness of utterance, in the sustained interest with which he can invest purely diatonic melody and harmony, and in the completeness with which his music reflects a thoroughly English spirit. This, of course, does not imply imitation. Save in a few cases, Dr. Parry has taken nothing directly from his mighty exemplar, while nearly always his music is largely influenced by the legitimate developments of modern times. Its distinctive character and greatest glory, in point of fact, is that it continues the style and inspiration of the past in the forms of the present, and welds new links of a lengthening chain which stretches back to the beginning of the art as we now understand it. The new piece does not suffer at all by comparison with its predecessors from the same pen. In all respects it is worthy to stand beside "St. Cecilia's Day," and to join hands with that masterwork of modern English art, "Blest pair of Sirens." . . . To sum up, over this new work beauty is spread—beauty of theme, beauty of treatment, both in harmony and counterpoint; and the beauty of the higher expression which does not depend upon technical means. Dr. Parry has, therefore, scored again, and our English art is the richer by a masterpiece.

DAILY NEWS.

The music may be regarded as a fresh example of the pure English style which Dr. Parry so successfully adopted in "St. Cecilia." There are a series of, for the most part, remarkably fine choruses, divided by solos; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the lark, the nightingale, the "far-off curfew sound," and elsewhere—to impart realistic touches of a highly effective character.

MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the *Leitmotiv*, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

DAILY CHRONICLE.

Without further preamble, it must be said that the composer in the first work he has written for a Norwich Festival has achieved a decided success. . . . The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

DAILY GRAPHIC.

The choral numbers are quite on a level with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to fling," which is positively studded with shining thoughts. The hearer again cannot fail to be struck with the unerring appropriateness of the orchestral passages which connect the successive portions of Milton's poem. The instrumentation is full of interesting and felicitous touches. I would single out for especial notice the charming syncopated passages for the woodwind at the close of the introductory symphony; the very effective embroidery for the flute which accompanies the passage descriptive of the lark; the graceful solo for first violin that so well conveys the romantic spirit of "such sights as youthful poets dream"; and the singularly effective use of the trombones in the accompaniment to the words, "the melting voice in mazes running." The chorus did their work with obvious enjoyment and excellent results, and in the splendid reception accorded to Dr. Parry at the close of his work the loudest cheers came from the executants.

SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or, rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by some clever, startling orchestral device from the rich store that modern art affords. . . . In one respect the new Cantata is an advance upon his previous works: the solos are more interesting and more grateful for the singer. At the same time the choruses and the instrumentation are worthy of any score that Dr. Parry has yet given us. The natural deduction to be made from all this is that "L'Allegro ed il Pensieroso" abundantly deserved the success it won at Norwich.

WEEKLY DISPATCH.

Dr. Parry has succeeded beyond all hope, and "L'Allegro" is in every respect equal, if not superior, to "St. Cecilia's Day." We have the same direct heartiness of expression, broad English style, and complete mastery of every resource open to a musician. . . . "L'Allegro" is by no means easy, but it will repay the attention of choral societies.

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